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The ART NEWS

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"PORTRAIT OF A GENTLEMAN IN ADORATION BEFORE THE VIRGIN"

GIAMBATTISTA MORONI

This painting, formerly in the collection of Baron von Nemes, was loaned by Mr. Samuel H. Kress to the exhibition of Italian art in Paris.

AUGUST 17, 1935

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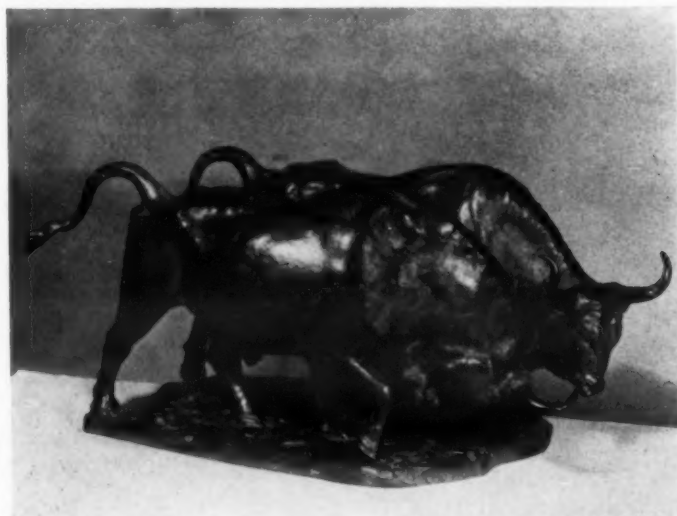
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The ART NEWS

Established 1902
S. W. Frankel, President

VOL. XXXIII

NEW YORK, AUGUST 17, 1935

NO. 39 MONTHLY

KRESS BUYS WORLD FAMOUS PANEL BY DUCCIO

Panel From Siena Altarpiece
Once in Benson Collection
Is an Outstanding Addition
To Kress Holdings

Mr. Samuel H. Kress, whose collection of Italian art is enjoying increasing renown, has recently purchased one of the four world famous Duccios, once in the Benson collection, "The Calling of St. Peter and St. Andrew." The panel was secured from the collection of Clarence H. Mackay. Although the painting has been on view at the great exhibition of Italian art which has just closed in Paris, this is the first announcement in the American press of Mr. Kress' acquisition of this panel by one of the greatest and rarest of the early Italian masters.

The panel together with three others which passed from the Benson collection into the Frick, and Rockefeller holdings, originally formed part of the "Majesty" painted for the Siena Cathedral and now preserved, almost complete, in the Cathedral Museum. They were executed by Duccio between 1308 and 1311. All four were acquired at Colle Alto by Mr. Benson and remained in his possession in London until 1927, when the entire Benson collection was bought by Duveen Brothers and brought by them to America.

Venturi, who reproduces "The Calling of St. Peter and St. Andrew" in his *Italian Paintings in America*, characterizes it as follows:

"The scene recalls very closely various Byzantine models, but it is distinguished by the relation established between the zones of light and shade and by the distinction of the different planes, as well as the dignity of gesture and forms characteristic of Duccio."

The titles of the other panels of this series in American possession are "The Temptation of Christ" in the Frick collection, and "Christ and the Woman of Samaria" and "The Raising of Lazarus" both in the possession of Mr. John D. Rockefeller, Jr.

The four panels, each measuring seventeen inches square, are painted in brilliant colors on a burnished gold ground. The series were shown by Mr. Benson at the New Gallery in 1893-4; at the Burlington Fine Arts Club in 1904 and at the Grafton Galleries in 1911. Mr. Kress' panel, which has never been publicly exhibited in America, will upon its return from the Paris exhibition, be featured in a showing of Italian art to be held in New York in October.

The austere simplicity of the composition and the moving power of the three figures are all deeply imbued with those special qualities of Duccio's art which Dr. Venturi characterizes so well:

"Whatever is touched by Duccio assumes a surprising and disconcerting charm. The whole and the details of the composition have a special rhythm of light and shade which disposes objects clearly on the surface and at the same time suggests, without realizing, the superimposition of zones of colour with the aim of enriching the surface and gaining the maximum of plastic relief in every object represented."

The famous altarpiece of which this panel was a part was carried to its place in the Siena Cathedral with great ceremony in 1311, after the artist had labored on it for more than three years. The front depicts the Virgin in Majesty while on the reverse were twenty-seven scenes from the life of Christ, of which the Kress panel is one. The "Curing of the Man Born Blind" and "The Transfiguration" in the National Gallery belonged to this predella, of which the greater part still remains in the Duomo.



"THE CALLING OF PETER AND ANDREW"

By DUCCIO DI BUONINSEGNA

This famous work, recently acquired by Mr. Samuel H. Kress, was shown in the great loan show of Italian art held in Paris this summer.

Rare Art from Peiping Palace to Be Feature of Chinese Show in London

LONDON — General public interest in the forthcoming exhibition of Chinese art at Burlington House was appropriately ushered in when the *Suffolk* landed in late July with its precious cargo from the Far East. Ninety-five packing cases were unloaded, containing the selections of a committee of world renowned experts who had given two months to their task. The treasures were chosen from the large collection in Shanghai, where the greater part of the Peiping Palace antiquities have been stored since 1933.

It is the first time that a warship has been used for the transportation of works of art. A further dramatic flavor was given the occasion by the fact that two secretaries accompanied the loans, which by express agreement with the lenders will be unpacked by four Chinese museum experts. However, despite the

fact that popular interest has naturally been most aroused by the arrival of the historic treasures from the Imperial Palace, these are in reality only a part of a vast international show. Loans from France, America, Holland, Germany, Sweden, Denmark and Ireland, together with the finest of England's rich holdings in this field, will comprise a display surveying about 3000 years of Chinese art.

The Earl of Lytton is the chairman of the executive committee of which five members—Sir Percival David, Mr. George Eumorfopoulos, Mr. R. L. Hobson, Professor Paul Pelliot and Mr. Oscar Raphael have been in China making selections. The loans from America which include important pieces from the William Rockhill Nelson Gallery in Kansas City and from the Rockefeller and del Drago collections were chosen

by Sir Percival David, who came to the United States after finishing his duties in China.

Surveying briefly the scope of the loans from China, interest naturally centers first in the paintings. Here, in a group of work of the Sung, Yuan and Ming periods, China has included one of her greatest treasures, Hsia Kwel's famous scroll painting "Ten Thousand Miles of the Yangtze." As really fine Chinese sculpture, imbued with the pure Buddhist spirit of the IVth century is very rare, there are only a few examples in the exhibition. Among these, a superb specimen from the collection of Mrs. John D. Rockefeller, Jr., takes high rank. Nearly a hundred bronzes of the Shang and Chou dynasties are another feature of the collection while a marvellous group of early jade includes three seal blocks in pure

yellow, the only intact pieces known in this rare hue.

In porcelain, there have been selected for the exhibit over three hundred and fifty pieces of the Sung, Yuan, Ming and Ching periods. Of this group, which is probably the finest ever assembled, the Sung specimens comprise nearly a third and range from the pure white of the Ting pieces to the deep golden black of the Sung Chien Yang wares. The white paste of the Yuan dynasty with its characteristic relief decoration and some seventy Ming pieces, featuring the ruby glazes of the Ming Hsuan Te ware are also notable.

Of almost fabulous rarity is a single specimen of the "blue-of-the-sky-after-rain" porcelain, made during the reign of the Emperor Shih Tsung (954-959). This ware which had a delicacy un-

(Continued on page 5)

Large Exhibition Shows Many Phases Of Titian's Work

VENICE—The Titian display which is taking place in Venice in the magnificent and appropriate setting of the Palazzo Pesaro is meeting with wide popularity," writes Anthony Blunt in *London Spectator*.

"It is not by any means a perfect exhibition: certain aspects of Titian's art are very little represented, particularly the great mythological paintings, and there are hardly any paintings which are not already familiar. But to see a hundred of Titian's paintings together provides a valuable means of assessing his qualities, and, further, the exhibition is well worth visiting to see in a good light paintings which are either invisible in dark Venetian churches or hidden away in remote and inaccessible churches on the mainland.

"By the very length of his life and the variety of his achievement Titian, like Michelangelo, defies concise characterization. It is difficult to find any one adjective, other than of pure praise or blame, to describe both the 'Bacchus and Ariadne' and the Mond 'Madonna,' not only because these works represent different stages in a personal development, but because they belong to different movements in the history of painting. In their long careers both Titian and Michelangelo stretch from the last moment of the earlier Renaissance, through the rapid peak moment of the 1520's, and end in the moving uncertainty and searching of Mannerism.

"About the early Titian, before 1515, there is the same lack of originality as about the early Michelangelo. The 'Bacchus' of the latter and the 'St. Mark' of the former from the Salute both show their artists applying with increased efficiency but with no fresh impulse a style matured during the previous generations. From this stage both artists seem to have been delivered by suddenly finding that they had something to say; and different forms of Humanism led to the creation of such masterpieces as the St. Peter's 'Pieta' or the Titian 'Bacchanals,' which represent two widely separated tendencies active at the moment when the Renaissance seemed to reach its purest expression. In the 'Bacchanals' Titian is entirely personal; for



"THE SLEEPING SHEPHERDESS"

By PIAZETTA

This painting from the collection of Samuel H. Kress was included in the great exhibition of Italian art held in Paris this summer.

parallel with the new content were developed new technical qualities—unheard of richness of colour and freedom of handling. But neither Michelangelo nor Titian could remain long in the absolute certainty and maturity of these years. The instability of affairs in Italy, the Sack of Rome and the decline of Venice after the League of Cambray produced an atmosphere of unrest in which such calculated perfection was impossible. While Michelangelo was developing from the perfection of the Sistine Roof towards the new completeness of the Pauline chapel frescoes, Titian was traveling along a parallel road. Even in the '30's, his compositions become troubled; arresting asymmetry replaces exact balance; the types become massive rather than elegant; the light dramatic instead of even, and the statement is no longer complete but suggestive. At this time his technical brilliance stood him in good stead, and while floundering after a new style he produced great paintings, like the S. Rocco 'Annunciation,' or the Farnese por-

traits. His discoveries in this period consist mainly of methods of rendering light effects on different kinds of matter, and his solutions are allied to those of the Impressionists. These discoveries find their perfect expression in such masterpieces of the last period as the Diana scenes at Bridgewater House, or the portrait of Jacopo de Strada. But in general it is the religious paintings of the last period which show Titian at his most complete. Here Humanist balance has vanished to be replaced by the almost mediaeval violence and fanaticism of the Counter-Reformation, which finds perfect expression in the melodramatic lighting and movement of the 'Annunciation,' from San Salvatore, in the deliberately unreal space of the 'Transfiguration' from the same church, or in the tragic overcrowding of the Munich 'Flagellation.' With such paintings as these we have stepped out of the Renaissance into the genuinely religious art of Mannerism."

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Chinese Art Exhibition in London to Be Great Event

(Continued from Page 3)

known to anything previously produced by the Chinese potters, was according to Imperial command made "as blue as the sky, as clear as a mirror, as thin as paper and as resonant as a musical stone of jade." The Kang Hsi, Yung Cheng and Chien Lung periods are represented by some one hundred and thirty pieces, distinguished for the most part by their magnificent decoration.

In addition to the loans from foreign countries, the display will include the finest examples from the Eumorfopoulos collection and a series of superb porcelains in British possession.

Mr. Laurence Binyon, commenting upon the exhibition in articles in the *Manchester Guardian* and the *London Observer* wisely stresses the paintings as the great feature of the display, although giving due emphasis to the magnificent array of treasures which are being assembled in other fields. We take pleasure in printing below extracts from Mr. Binyon's articles, imbued as usual with his deep spiritual understanding of the qualities of Chinese art:

"The forthcoming Chinese Exhibition, to be opened at Burlington House towards the end of November, has already excited a good deal of anticipatory interest," Mr. Binyon writes in the *Manchester Guardian*. "The fact that the Chinese Government is lending a choice collection of national treasures, almost unknown hitherto even to special students, will give the exhibition a peculiar importance. . . .

"Like the Persian Exhibition, the Chinese Exhibition will represent all the various arts of China. Ceramic art, with which China is especially associated by our public, since the fine porcelains have been so long collected and so much imitated in Europe, will be superbly represented. There will be noble specimens also of the ancient bronzes used for ritual purposes, though it is not intended to include objects of merely archaeological interest. But it is hoped that at Burlington House the public will realise that however much we may admire the unrivalled beauty and craftsmanship of the porcelain and pottery, painting is the supreme art of China. . . .

"It cannot yet be said how fully the various aspects of Chinese painting will be represented in the exhibition. There will no doubt be little of Buddhist painting, for the vast frescoes which must have been the most impressive and monumental creations of the Chinese masters have been destroyed. The majestic wall painting of three colossal Bodhisattvas in the British Museum, the gift of Mr. Eumorfopoulos, shows what grandeur this tradition was capable of some centuries after it had passed its zenith. The British Museum cannot lend, but will no doubt have a Chinese exhibition of its own next winter; and it is fortunate in possessing the earliest known and one of the most precious of all Chinese pictures. Chinese paintings of the first rank are rare;

there are very few in Europe. All the more must we be grateful to the Chinese government for its generosity in lending so many of its national treasures and giving us in England an opportunity not at all likely to occur again."

From another article by Mr. Binyon which appeared in the *London Observer*, there are further passages which deserve quotation for their careful advance valuations of the special qualities of the display. The ceramics especially, Mr. Binyon points out, will be superbly illustrated. They alone would suffice, he feels, to make everyone realize "what an exquisite refinement of the senses, what a gift for design, and what a mastery of technique distinguished the Chinese craftsmen." Continuing, Mr. Binyon writes:

"Nor is there any sharp dividing line between the art devoted to things of use and ornament and the art expressive of ideas; in each period one can see, whatever the material or the object, the same governing principle of taste; this will be readily visible in the exhibition, which will, it is expected, be arranged on a chronological basis."

"In China, sculpture has no such equality of rank with painting as it has with us: it is almost entirely Buddhist, and its masterpieces are confined to the early periods. Still, the finest Buddhist sculpture—and there are some noble examples coming from America—is of a peculiar and haunting beauty. Not at all concerned with interpreting the human form for its own sake, these sculptors aim at embodying ideas of superhuman serenity, power, compassion; and the prolonged flowing lines, subduing matter to spirit, have an almost hypnotic effect on the spectator. The affinity of this art is with Gothic sculpture. . . .

"We must be profoundly grateful to the Chinese Government for lending to the exhibition a long series of pictures chosen from the national collections,

which very few special students, even, have seen. But the public must beware of supposing that this array, with the additional examples lent from Europe and America, is representative of the whole history of China's pictorial art. By all accounts the Tang dynasty (VIIth to Xth centuries A.D.) was the greatest period of Chinese painting, yet hardly anything survives to tell us of its masterpieces. The destruction has been immense."

"Of the next great dynasty the Sung (Xth to XIII centuries) there are, however, fairly numerous examples; and it is the Sung landscapes which, among all surviving Chinese pictures, will most impress, being so far earlier in date than anything of the kind in Europe. China is lending a scroll-painting by one of the most famous Sung masters. "The River of Ten Thousand Miles," which illustrates not only the painter's mastery of the brush and the peculiarly Chinese love of flowing movement, but the special form of the long horizontal roll which is unknown to any other art except the Chinese and Japanese. The painting is meant to be unrolled bit by bit and enjoyed like the reading of a book. . . .

"The immediate pleasure which the exhibition will yield will be, no doubt, pleasure in the revelation of a sense of design, of colour, of texture, cultivated and refined to an extraordinary degree. There are shell-like porcelains of which it seems hardly credible that they are the work of human hands. But Chinese art is capable of uniting, as almost none other, the qualities of delicacy and grandeur. How superb the sense of mass and power in the great early bronzes! What energy and vitality in the pottery figures recovered from tombs! Yet fully to appreciate the Chinese genius one must penetrate, a little at least, into the thoughts and feelings from which all this art has sprung. . . ."

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Vermeer Exhibition Features Opening of Boymans Museum

ROTTERDAM—The city of Rotterdam has been enriched by a spacious and splendid new museum, the Museum Boymans replacing the old Museum Boymans which had become too small to house its treasures.

The ground floor of the new building contains furniture, prints, porcelain and valuable glassware, the first floor being devoted to pictures and sculpture.

To the collection have been added twenty works of Rubens and Italian masters, including Tintoretto, Moroni and Titian.

The museum was opened early in July. The ceremony was the occasion of a special exhibition of works by Vermeer and other great painters of the Delft School. It was essentially Vermeer who, in striking contrast with the imaginative and dramatic spirit of Rembrandt, introduced into Dutch painting an atmosphere of quiet contemplation. The exhibition does full justice to the peculiar character of Vermeer's art, as opposed to those of the other Dutch schools of painting.

Examples were lent from galleries all over Europe, among them being the "Portrait of a Young Girl" from the collection of Mr. Anthony Reyre of London which was reproduced on our June 16 cover. The display which will be on view until October 13 is attracting large numbers of art enthusiasts to Rotterdam.

REID-LEFEVRE SHOW CEZANNE

LONDON—The Cezanne exhibition which followed the Renoir show at Reid-Lefevre's aroused general interest because it gave both connoisseurs and the general public the opportunity to study this master's development from his earliest period to the monumentality of his matured style. In the "Coin d'Atelier" painted when the artist was twenty-seven, there is but little indication of the direction in which his style would soon move. But despite its thick impasto and certain reminiscences of Courbet the "Enlèvement" of the following year is already marked by a search for plastic profundity.

Turning to the works of the early eighties, the exhibition includes several fine examples, among which the "Auvers sur Oise" is an especially rich affirmation of Cezanne's powers in the interpretation of landscape. The austere "Portrait of Choquet" and a still life are other outstanding canvases in this epoch of the master's development.

Among the later works, there are both landscapes and figure subjects which proclaim the final orchestrations of color and form achieved after years of vision and struggle. In the former category there are the "Pont de Bois" with its depths of shimmering color; "Le Grand Chêne" with its grandiose abruptness of statement and "La Carrière" dominated by the glowing red of the cliffs. The moving dignity of Cezanne's figure painting may be felt both in the "Portrait of His Son" (1889) and in "Le Buvant" of 1900 which carries us to the end of the master's career.

American-Anderson Wins £2,207 Judgment In Falcke Lawsuit

LONDON—The American-Anderson Galleries scored a very decided victory in the London courts, when a judgment of £2,207 and costs was awarded them at the conclusion of the law suit against the auction house brought by Captain Shirley Falcke, former London representative of the organization. A total of £4,900 comprised the claim made by Captain Falcke against the Association which in addition to £3,250 for commissions and expenses for procuring various sales, included such items as £650 for furnishings in the premises maintained in London; £150 for travelling expenses and £850 for salary and expenses. The Association entered denial of payments due from them and made a counter claim for funds given to Captain Falcke for expense money which had not been accounted for.

In its final verdict, the Court awarded Captain Falcke a total judgment of £561, comprising certain sums due for expenses and £161 for salary balance. Claims for damages which were held unproved by the Court, were dismissed with a £1 payment. Upon hearing the judgment that he must pay the American-Anderson Galleries £2,207 and costs, Captain Falcke arose and asked permission to address the court. When refused, he abruptly left the room.

ST. LOUIS BUYS GOTHIC WINDOW

ST. LOUIS, Mo.—The Museum has recently acquired from the Brummer Galleries a magnificent example of the work of the medieval glazier. The window, dating from the end of the XIIIth century, comes from the vicinity of the ancient town of La Flèche about twenty-seven miles southwest of Le Mans on the road to Angers and thus in the heart of a district noted for the richness of its heritage of early glass.

The window consists of four panels, each approximately thirteen inches wide by twenty-five inches in height, forming a narrow round-headed lancet. These panels depict the Agony in the Garden, the Crucifixion, the Holy Women at the Sepulchre and Christ in Glory. It is possible that originally a border of conventionalized foliate ornament enframed the window and, though the glass as it stands makes a complete unit, other panels may have existed in its original form.

Comparatively little glass of this early date has survived the accidents of time and the vandalisms of succeeding centuries even in the greater churches and still less has come into the possession of private collectors and museums. Such pieces as this are great rarities on this side of the Atlantic and the acquisition, therefore, adds greatly to the importance of the growing collection of medieval art in the Museum. The window is further remarkable in that of the approximately four hundred pieces of which it is made only fifteen per cent are restored.

Amsterdam Museum Holds Anniversary Rembrandt Display

AMSTERDAM—An exhibition of works by Rembrandt was opened in Amsterdam on July 14 by Professor Dr. Slotemaker de Bruine, Minister for Education, in the Rijksmuseum, on the occasion of the fiftieth anniversary of the opening of the gallery.

The exhibition consists of about thirty paintings, fifty drawings, and thirty etchings.

None of the canvases has been shown in Holland since 1900. Twelve have been sent from America, including the "Joseph and Potiphar" from Knoedler, New York; the famous self-portrait bought for the Mellon collection from the Duke of Buccleuch; an unusual still life with birds from the Mellhenny collection; "Young Woman Standing Before a Door" from the Art Institute of Chicago; "Portrait of Hendrickje Stoffels" and two male portraits of 1635 and 1665 from Duveen; "Head of a Young Girl" (1645) from the collection of Mrs. Lilian Haass of Detroit; "Portrait of Man" (1659) from the Jules Bache collection and "Lieven Willemisz van Coppenol" (1658) loaned by Edward S. Harkness.

France contributes four works, including the "Pilgrims at Emmaus" from the Louvre. Germany has sent several, among others the self-portrait from Gotha.

English contributions include the portrait of a priest, from Reyre, London, a self-portrait sent by Mrs. Buckley, Basingstoke, and the portrait of Uytenbogaardt, founder of the Remonstrant Community in Amsterdam.

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JULY ACCESSIONS AT METROPOLITAN

A rare series of four XVIth century Tournai tapestries showing incidents from the life of Hercules which have been hanging in the Armor Court for several years, were presented to the Metropolitan Museum in July by Mrs. Daniel Guggenheim, in memory of her husband.

"These tapestries are particularly notable for their decorative quality," Mr. James J. Rorimer points out in his article in the July *Bulletin*: "Their representation of Hercules, the most popular hero of the classical pantheon, in mediaeval domestic settings is a characteristic anachronism."

"Tournai, which had already become an important tapestry center at the beginning of the XIVth century, is particularly celebrated for tapestries of the type of the Hercules series, which are neither purely Gothic in inspiration nor entirely Renaissance, notwithstanding the numerous Renaissance details."

Also among the Museum's July acquisitions is an East Indian scimitar of the XVIIth century, presented by Carl Otto von Kienbusch. The blade which is of the type commonly referred to as Damascus, has a pattern resembling that of watered silk, while the hilt is incrustated with silver floral motives. Such scimitars as this Mr. Stephen V. Grancsay points out in his article, have a background of centuries of metal working skill.

The Museum has also acquired recently as the gift of Edward S. Harkness a group of Egyptian antiquities of very high quality. These include a five-deben weight of opal jasper, dating from the Vth dynasty; a ram's head



CHIPPENDALE SILVER TABLE WITH FRET WORK GALLERY
This very rare piece from the collection of M. Harris & Sons of London is one of the illustrations in the volume entitled "Old English Furniture" which has just been published by this firm.

amulet of the XXVth dynasty with unusually fine blue glaze and a black dolerite statuette, with many inscriptions, dating from about 750 B.C. Two very interesting small bronzes in this same gift are both of the twenty-sixth dynasty. One represents a lioness headed goddess crowned with the sun disk and uraeus, the other is a kneeling figure of King A'H-Mose II, one of the ablest kings of this period.

One of the most interesting objects in the group is a gold finger ring of Twenty-Sixth dynasty type, once worn by a priest of Horus. Three papyri,

which have been on loan in the Museum for over ten years, have also been given to the Museum by Mr. Harkness.

Through purchase from the Rogers Fund the Metropolitan has made an interesting addition to its collection of early American pottery—a jug bearing the date July 18, 1775 which is believed to be the only dated example of pre-Revolutionary New York stoneware.

"Blue Phoenix" by Chiang Pao-Hua, which comes to the Museum as the gift of Miss Ellen Barker, is representative of the best Chinese art of modern times done in the old tradition.

HARRIS ISSUES FURNITURE BOOK

LONDON—Antiquarians live in a little world of their own, blithely oblivious to the difficulties of amateurs in digging a few simple facts from the erudite tomes of learned authorities. M. Harris & Sons, who have just issued a handbook entitled *Old English Furniture* have displayed remarkable discernment and taste in compiling a little volume that is of great reference value in its field. Charming arranged and bound in the XVIIIth century style, and printed mainly in Baskerville type, the purpose of the book is set down in the dedication with appealing modesty:

"This little compilation does not pretend to provide more than a frame upon which the tapestry of knowledge can be woven, but we believe that frame is solidly constructed and that it provides in a convenient form just those items of information which are important and sometimes escape the memory."

With the brief compass of a little over thirty pages of text, arranged in logical outline form, the brochure offers a concise summary of periods and styles; alphabetical listings of both major and minor cabinet makers and descriptions of various furniture materials. A little essay on American furniture and leading personalities in the field is also a feature.

A series of excellent illustrations, surveys pictorially in chronological order, typical examples of English furniture in all materials, ranging from an oak refectory table, dated 1623, to an early XIXth century pedestal writing table.

CORREGGIO SHOW HELD IN PARMA

PARMA—The Correggio exhibition which was originally scheduled for 1934 to mark the fourth centenary of the artist's birth, has lost nothing in aesthetic interest from its postponement to the present year. Next to the Titian display in Venice, this exhibition is attracting the greatest interest among the many art events now current in Italy.

Twenty-four examples by the master are on view, drawn both from Italian sources and from both private collection and museums abroad. The wise selections that have been made, afford an unusual opportunity to study the range and true quality of the master's work. Among the famous canvases drawn from Italian museums are the "Madonna and Child" the "Angeli Musicanti" and the "Madonna in Adoration" from the Uffizi; "The Adoration of the Wise Men" from the Brera in Milan; "The Mystic Marriage" and "St. Antonio, Abbott", both from the Naples Gallery and from Parma's own collection, the "Martyrdom of SS. Placidus and Flavia"; the "Descent from the Cross" the "Madonna di St. Girolamo" and the "Madonna della Scodella."

The outstanding example loaned from America is the "Mystic Marriage of St. Catherine" from the Clark collection. From Germany come "The Giudecca" (Strasbourg); "The Sacred Night" (Dresden) and "The Little Faun" from Munich, while the Vienna Museum has sent its "Madonna and Child".

These famous works all brilliantly exemplify the most striking characteristics of the master's style—its sharp and dramatic contrasts of bold foreshortening with deep, velvety shadows.

The display further offers a small series of very fine Correggio drawings, among them the study for one of the figures in the famous "Vice" from the Louvre.

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The gracious relaxation of the tea hour is subtly suggested by the treatment of the deeply curved border of this tray. Against the severity of a plain center, unadorned save by the crest, a frame of knife edged banding, softened by the gaiety of the acanthus scroll finish, is extremely effective. This piece, which may be seen at the Wyler Galleries, bears the maker's mark "W. B." together with hall marks establishing its provenance in London in the year 1815.



This silver cup with cover is one of a pair by John Buckett now in the collection of James Robinson. Strongly defined flutings emphasize the form of the vessel, whose elegance is heightened by the flame shaped finial of the domed cover and by the high foot. The sober dignity of its classical style is lightened by the capricious swirl of the handles which are almost rococo in their design. These fine Georgian specimens were executed in London in 1769.



Austerely classical in its design, this silver candlestick which is one of a set of four in the collection of Howard and Company, was made by J. Carter of London in 1773. Elegance and a fine feeling for proportion mark the adaptation of the Ionic column by the designer of this piece. The ram's head and laurel, and the drapery swags on the graduated base, reveal how both the Adam and the Louis XVI styles inevitably indulged in "certain variations of the classical mode."

This silver inkstand with its candlestick in the center has the power of evoking the customs of a fascinating era, that of George III. The tray, with its rich repousse work border appropriately reveals the maker's skill and powers of invention. The pair of crystal inkwells, however, are severely utilitarian in their gad-rooned silver mountings, while the matching taper stick is equally sturdy. This piece, dating from 1803, may be seen in the galleries of Howard & Company.



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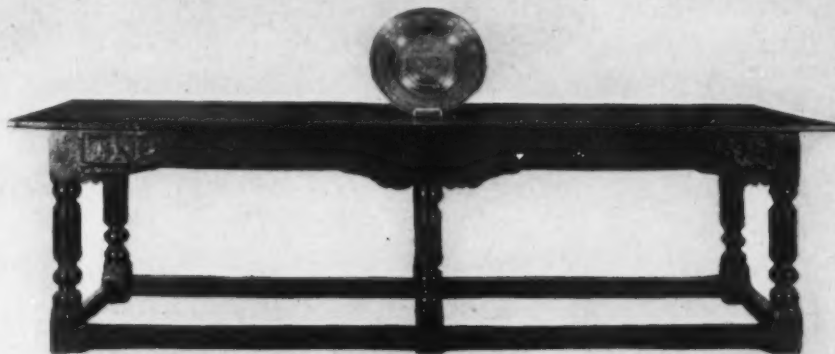
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Splendidly suited to the vast proportions of an ancestral hall, this Jacobean table is carved from the oak most deeply favored during this period. At the left of the boldly carved apron may be seen the initials TKEK, while at the right appears the date, 1670. A cross is on the die at the center. Massive turned legs and heavy stretchers afford ample support for a table which must often have been heavily laden with rich silver. From the collection of Symons, Inc.



An interesting example of the James I "hutch" table is found in this specimen which was formerly in the Percy McQuoid collection. In its uncompromising severity of line and restrained use of ornament, it expresses a very characteristic phase of craftsmanship during the age of oak. A restful purity of line and mass, emphasized by the sharp linear inlays on the cupboard, gives the table its unusual style. From the collection of Stair & Andrew.



Rich panels of compact ornament relieve the uncompromising solidity of this Jacobean credence table at the galleries of French & Company. The simple, chamfered top serves as a foil for the bold precision of the conventionalized floral ornament below, naturally framed by the sturdy strength of uncarved oak. Additional firmness is given the piece by the four bulbous legs, connected by a low bracing, discreetly carved.



The beauty and intricacy of workmanship in this James I oak court cupboard give it a high aesthetic appeal. Although essentially simple and massive in form, the embellishments of floral inlay on the doors and apron reveal a maker who was not content with the formulae of his period. The rather heavy square legs and the friezes of finely carved ornament bordering the top and stretcher are also interesting features in this rare specimen, dating circa 1605, to be seen at French & Company.



A regal stateliness is definitely suggested by this Jacobean high back chair from Lenygon & Morant. The broken splat, which is formed of three richly carved volutes accented by rosettes, is appropriately restrained by simply turned columns with flower sprays carved at the top. Bolder volutes and scrolls appear in the apron and elaborate stretchers, while the legs end in claw and ball feet. A rich maroon velvet on the seat enhances the tone of the old walnut.

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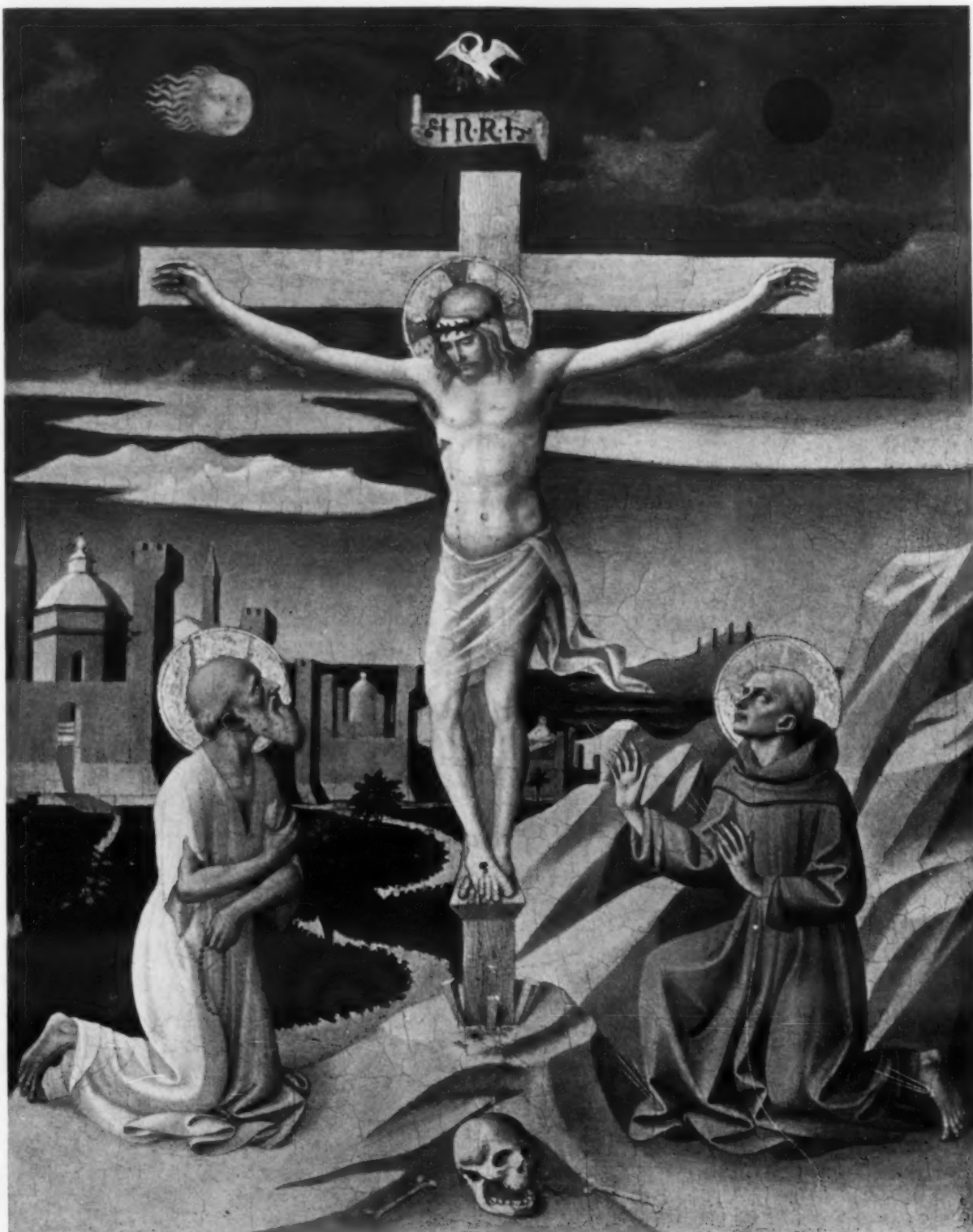
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EUROPE'S LARGESSE

It has been quite obvious, during recent summers, that the museum directors of Europe were a little apathetic about organizing large exhibitions. Suddenly, however, both the tide of travel and of art turned simultaneously and the leading centers offered attractions which are likely to take art enthusiasts upon a tour of at least four or five countries. And so August, usually a rather sterile month in so far as news is concerned, is unexpectedly rich in events of world wide interest. It is true, that the most magnificent offering of the summer—the loan exhibition of Italian painting in Paris—is now over. But in Brussels there may be enjoyed until October a group of paintings which survey five centuries of Flemish art, with special emphasis upon the almost miraculously perfect works of the early masters. From Belgium it is but a short journey into Holland and there in the Ryksmuseum in Amsterdam, the art lover will find an anniversary display of Rembrandt's greatest masterpieces, while in Rotterdam the clear, bright poetry of Vermeer may be studied in works brought together to celebrate the opening of the new Boymans Museum. In Italy, Correggio and Titian are honored in special shows which give the student unusual opportunity to gain a deeper and more comprehensive understanding of the *oeuvre* of these masters.

Undoubtedly there is a vast amount of labor and energy involved in selecting and organizing such exhibitions as these. And in periods of lassitude museum directors may feel with considerable justification that there is a sufficient wealth of material in the great galleries and museums of Europe to satisfy any save the most capricious traveller. But, however this may be, the experience of the past decade has certainly proved that a great heightening of public interest results from well organized loan exhibitions. The museums, the public thinks, will always be there, and so the usual hasty tour is sand-



"CRUCIFIXION AND TWO SAINTS"

Loaned by Samuel H. Kress to the exhibition of Italian art held in Paris this summer.

By PEZZELINO

wich in between sight seeing and shopping expeditions. Furthermore, the variety of material presented is confusing. In the strongly unified display, surveying the art of a single country, even the dullest visitor is likely to carry away memories that give him an inner key to the emotional mood and the expression which mark every national art in its greatest epochs. Scholarship, also, derives great benefits from such showings, which almost always serve to focus attention on fresh problems, and to bring about a healthy clarification on disputed points through the debates of experts.

At any rate, all American visitors to Europe this season must be deeply grateful for the riches that have been spread before them.

Obituary

C. J. BARNHORN

The veteran Ohio sculptor, Clement J. Barnhorn, died in Cincinnati on August 2 at the age of seventy-eight. Up almost to the day of his death, he continued his teaching at the Cincinnati Art Academy, where he had been head of the Department of Sculpture for many years. The finest example of the ecclesiastical subjects in which the artist specialized, is generally regarded to be his Crucifixion group in the Church of St. Monica in Cincinnati, executed in 1929. Abroad, Barnhorn won a bronze medal at the Paris Exposition of 1900 for his "Magdalen."

Frank Partridge
Important Buyer
In Morgan Sale

One of the largest buyers in the dispersal of the J. P. Morgan miniatures at Christie's last month was the firm of Frank Partridge, Inc., of New York and London, who secured no less than one hundred and nine specimens from this famous collection. Among the most important examples secured in active bidding during all five sessions of the sale were "The Portrait of King Henry VIII" of the School of Hans Holbein; "Portrait of Sir Charles Lucas of Colchester" by John Hoskins; "Two Sisters" by Andrew Plimer; "Portrait of a Lady" by John Smart, and "Portrait of the Princesse de la Tremoille" by Isabey.

W. T. HAWKSWORTH

The English watercolorist, William T. M. Hawksworth died recently in Edington at the age of eighty-two. The deceased was an exhibitor at the Royal Academy, the Royal Society of British Artists, the Royal Institute of Painters in Watercolors and many other group displays of national scope.

DOUGLAS TILDEN

The sculptor, Douglas Tilden, who was best known for his figures of athletes in action, died in Oakland, California on August 6 at the age of seventy-five. Two of the artist's best known works, "Base Ball Player" and "Boxer" are in San Francisco. Several public monuments also testify to the popularity of Tilden's art in California. In the nineties, the artist received honors at several of the Paris salons and medals at both the St. Louis and Seattle exhibitions. In 1893, he served on the jury of sculpture for the Chicago Exposition. "Indian Bear Hunt" shown at the Paris Salon of 1892 and the monument in Los Angeles to Senator Stephen M. White may be especially cited among his many marbles and bronzes.

JOHN PETRINA

The death was announced in Salt Lake City on June 15, of John A. Petrina, head of the Department of Graphic Arts at Pratt Institute in Brooklyn. The deceased, who was fatally injured in an automobile accident, was forty-two years of age. Although known primarily as an illustrator, paintings, prints and watercolors were shown by the artist in such large displays abroad as those of the Salon des Artistes Français and the Salons Nationaux des Beaux Arts in France and at various American exhibitions held at the Architectural League, the National Academy, the Chicago Art Institute, the Cleveland Museum, the Pennsylvania Academy and the Print Club of Philadelphia. In America, there are examples of the artist's work in the print collection of the Brooklyn Museum and also in the New York Public Library.

A special distinction was tendered Mr. Petrina's work when his "Chapelle sur le Pont Avignon" was purchased by the French Ministry of Fine Arts for its national collection.

HOWARD HILDER

Noted especially for his work in the scenic and mural field, Howard Hilder, founder and first president of the Florida Society of Arts and Sciences, died on June 30 at the age of sixty-eight. Mr. Hilder whose most interesting works are to be found in several of the largest schools and churches in Miami and Winter Park, practiced as an architect for many years before turning to decorative painting. In 1906, Mr. Hilder received the Elliott silver medal for nude drawing at the Academy.

EARLY FURNITURE
IN NOTABLE SHOW

HARTFORD.—The Connecticut Tercentenary Commission and the Wadsworth Atheneum is holding until October 15 an important display entitled "Three Centuries of Connecticut Furniture." In this exhibition the work of particular Connecticut cabinet makers, such as Aaron Chapin, Benjamin Burnham, Aaron Roberts and Nicholas Disbrow, has been stressed. As well as many beautiful pieces of furniture, there are several pieces of great historic interest and a number of paintings and portraits of people who have been outstanding in Connecticut history.

ARTS CLUB PLANS
A LARGE BAZAAR

The National Arts Club plans to hold a bazaar next November, a social and artistic event which it is hoped will prove a great benefit to the Club. The galleries will be transformed into a Hall of Nations, all countries except those of the Orient being represented. This will be achieved by the Junior Artists, who will give us in murals the gardens of Italy; Fleet Street of London and the Old Curiosity Shop; the Matterhorn; the streets of Nuremberg and Albert Dürer's house; the Chateau d'Avignon in France with the Rue du Rivoli; streets and other fascinating scenes of Spain, Mexico and North America, including a Hopi Indian House, the Scandinavian countries, Ireland, Belgium and Holland. To the Junior Artist whose work receives the award of the Jury, a six weeks' trip to Italy will be given as a prize. Other travel prizes may be awarded. There will be a paid admission to the dining-room—which includes lunch or dinner and dancing—where foreign delicacies and favorite national dishes will be served. Folk singing and dancing by artists of many nationalities in picturesque costumes will be a feature of the entertainment. It is expected that prominent representatives from the foreign embassies will attend.

LONDON TO HOLD
ANTIQUES SHOW

LONDON.—The Second Antique Dealers' Fair and Exhibition will be held at Grosvenor House, Park Lane, for three weeks commencing Friday, September 27th. A governing condition of the Exhibition is that every exhibit must be guaranteed to be over one hundred years old. The exhibits which have been scheduled for display on the opening day of the Exhibition are valued at considerably over £1,000,000. As an entirely new feature in London exhibitions, it is being arranged to make frequent changes in the exhibits, and it is anticipated that before the Fair closes the total value of exhibits displayed will exceed £2,000,000.

The first Fair, which was held last year, attracted connoisseurs from all over the world, and apart from many antiques at economical prices for private buyers, it included several unique and historic pieces which were purchased by leading collectors and famous museums. Her Majesty the Queen visited the Exhibition. Part of the proceeds will be devoted to St. George's Hospital, at Hyde Park Corner, London, of which the Duke of Kent is President.

Brussels Exhibit Gives Art Survey Of Five Centuries

BRUSSELS—The large exhibition of Flemish art which has drawn hosts of art lovers to Brussels this summer has vied with the great Italian display in Paris for prestige among the unusual number of European art events which have lent distinction to the summer. In the following excellent article, which we reprint in part from the London *Sphere*, Roy Elston gives a fine appreciation of some of the major features of this show:

"Exhibitions like those held in Burlington House during the past few years, illustrating more completely than permanent exhibitions can hope to do the art of separate countries, have proved a huge success.

"The latest has been organized in Belgium in connection with the Brussels World Fair, and provides a complete survey of the major and minor arts as practised in Brussels, and Brabant generally, between 1400 and 1900. Side by side with this magnificent collection there is an exhibition of five hundred years of art in Europe as a whole, the collection being furnished by the countries whose art they illustrate.

"The organizer is Monsieur Paul Lambotte, former director of the Brussels Beaux Arts, and the man who arranged the great London exhibition of Flemish art in 1927.

"The exhibition is dominated by the works of Rogier van der Weyden, Hugo van der Goes, Dirk Bouts, Breughel and the disciples of each—the Brabant School—one of the rarest and most significant in the history of the art of the Lowlands. It begins with the primitives, from round about 1400, whose influence upon subsequent Flemish and Dutch art was much greater than is generally supposed. . . .

"Among the masterpieces of Van der Weyden which Monsieur Lambotte has succeeded in luring to Brussels is his 'St. Luke Painting the Virgin' which comes from Boston. It is very lovely; in color cool and fresh, tenderly drawn, and revealing through an open loggia the slightly dramatized landscape peculiar to this painter. To the early Flemish primitives, landscape is as essential and symbolic as their main theme and is idealized. Van der Weyden, with his sombre tints and blood red evening light, and his theatrical massing of rocks and trees, dramatized it. Van der Goes added realism. . . .

"For a long time the only known authentic work of Van der Goes was the 'Adoration of the Shepherds' at the Uffizi; but others have since justified the attribution and among the proven examples at Brussels this summer is a powerful 'Portrait of a Man' from the New York Metropolitan Museum.

"The school goes on through Dirk Bouts, who recalls Rogier van der Weyden except in his superior use of colour; Bernard d'Orley, whose masterpiece,



"LONE COWBOY"

By PERCY CROSBY

This vigorous work was purchased by the Musée Jeu de Paume of Paris.

'The Marriage of the Virgin,' comes from the Louvre, and of whom there is also an enchanting 'Magdalene' from the collection of Madame Von Pennwitz; Colyn de Coter, one of the rarest masters of the school; Breughel the Elder, whose examples include the amusing 'Magpie on the Gallows,' from Darmstadt, and the curious 'Shepherd Running from the Wolf,' which comes from the Johnson collection at Philadelphia; and David Teniers, with his jolly inn-scenes and Breughel-like crowds. Of the earlier period there are examples by artists who, like the Master of Flémalle, are known to us only by the surname of the church or town in which their rare works have been found.

"The contemplation of such masterpieces gives one almost a sense of nostalgia. Theirs, one concludes, was not such a bad world after all. The fact is that art reconciles us to history. The record of the past would be a sad thing if it were not for the efforts of such men as those I have just named. . . .

"Monsieur Lambotte has a magnificent Philippe de Champaigne, portraying a procession of church dignitaries who, clearly, were thinking precisely the same things as were the processional dignitaries I saw in Bruges last week. It must be rather a squeeze, I think, to get Philippe into the Brussels exhibition. He was born in Brussels, of course, but he worked all his life in France.

"He comes again to Brussels with Mabuse, Adam van der Meulen, Moro, Rubens, Van Dyck, and Gerard David. Then there is a slight gap, a slight falling off, until the XIXth century gives us Brussels art from Navez and Gallait to Degroux, by way of the two Stevens, Mallery, and Artan. These artists conclude five centuries of painting! An unexampled panorama of a nation's genius, and an excellent opportunity to study not only the development of an art, but the changing taste in subject.

"It has been a tremendous effort to get the entire collection together. When it is recognised that many of the rarer canvases up to the XVIIIth century have

Guelph Treasure Is Reported Sold To Prussian State

BERLIN.—The historic Guelph Treasure, which was shown in New York at the Goldschmidt Galleries in the winter of 1930, has recently been purchased by the Prussian state, according to a reliable report appearing in the *Daily Telegraph* of London. The sum of approximately £500,000 is said to have been paid for this unique group of ecclesiastical art objects, from which a few specimens were acquired by the Cleveland and other museums five years ago. Dating between the XIth and the XVth centuries, these marvelously wrought vessels enhanced by inlays of ivory and precious stones attracted great attention when they were shown in America. General Goering, who has a great interest in art, is reported to have been behind the sale.

been spirited away from the galleries of Paris, Vienna, Boston, New York, Florence, Munich, Berlin, Dijon, Dresden, Dublin, Darmstadt, Turin, Naples, Cologne, Aix-la-Chapelle, Budapest, and Karlsruhe, and from private collectors all over Europe and the United States, the immensity of the task which M. Lambotte undertook will be acknowledged. Those for whom statistics are the most eloquent argument will be further impressed by the fact that the collection is insured for over £3,000,000.

"The scheme does not end with Bel-

gium. Every European country of importance, except Germany, offers a survey of the art of painting over 500 years. The result is what Monsieur Lambotte calls *Musée des Musées*. Nor does it end with the art of painting. The Belgian section includes civil and religious sculpture, some of the most valuable examples of which have come from Sweden.

"I suspect that the exhibition will cause one or two mild sensations in the world of art. . . . Even Van Dyck provides a surprise to many of his admirers. How many art-lovers know of his portrait of the Marqués de Leganés? The portrait of the marquis, who is clad in armour and seated astride a spirited war-horse, is a fine, monumental affair, with a touch of Spanish bravado proper to the subject, and recalling Velasquez. But the astonishing thing about this picture is its background, the work of P. Snayers. Painted in brilliant and lively detail, there is a magnificent Review of Troops in the Field—a graphic war picture, perfect in every detail."

CERAMIC SHOW IN SYRACUSE

SYRACUSE—The 4th Robineau Memorial Ceramic Exhibition, a national exhibition in memory of Adelaide Alsop Robineau held annually at the Syracuse Museum of Fine Arts, will be held from October 15th to November 11th inclusive. The exhibition will open on Monday evening, October 14th, with a preview at which Richard F. Bach of the Metropolitan Museum, Chairman of the Jury, will speak. Other members of the Jury are R. Guy Cowan of Syracuse, and Carl Walters of Woodstock.

The Art Division of the American Ceramic Society will hold its annual convention in Syracuse, October 25-26-27, this having been arranged to coincide with the exhibition. A group of selected pieces from the exhibition will be circulated by the College Art Association and there will be a specially invited group of industrial ceramics.

The British Museum Secures Pictures By Percy Crosby

Three pictures by Percy Crosby, well-known American artist and creator of 'Skippy,' have been acquired by the British Museum through the interest of Lord Duveen of Milbank, according to word lately received by Mr. Crosby at his home in McLean, Virginia.

The pictures were purchased by Lord Duveen from an exhibition of Crosby's work which is now on view in London at the Arlington Galleries and were presented to the British nation after Mr. A. N. Hind, curator of drawings and prints at the Museum, had visited the exhibition and made the selection. One wash drawing and two lithographs make up the group of pictures.

The drawing, entitled "Rat Hunter of Dieppe," is executed in sepia ink wash and was made five years ago in France when Mr. Crosby and his wife spent the summer there. It is a character study of a small ragged urchin, of the cliff-dwellers who inhabit the French coast, and forms part of a series of sketches of French types and scenes painted during the artist's stay there.

The two lithographs, "The Cabby" and "Cross Shot" were made recently. The first represents a humorous but faithful portrait of a New York handsome cab driver, a type fast disappearing from New York, and now to be found only in what is termed New York's last stronghold of Romance, the Central Park Plaza. "The Cross Shot" is a polo scene at Meadowbrook, Long Island, a subject which has brought Mr. Crosby a large measure of his fame as a delineator of speed and action in art.

Known for fifteen years as America's most popular cartoonist, through the creation of his beloved comic character "Skippy," it is only recently that Percy Crosby has become recognized as one of the country's most significant serious artists. Since last summer, when the first European exhibition of his work was held in Paris, he has won general acclaim from European critics. He is now represented in several important public collections on the Continent, among them the Musée Jeu de Paume of the Luxembourg, Paris, the National Gallery of Modern Art in Rome and the Galleria della Stampe, also in Rome.

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ADDITIONS MADE TO SUMMER SHOW

The Museum of Modern Art has now opened four additional floors of its summer exhibition. On the fourth floor is shown Picasso's "Composition" (1928) and Bracque's "Pink Table-Cloth" (1933) from the collection of Walter P. Chrysler, Jr.; Peter Blume's "South of Scranton," which won first prize in the 1934 Carnegie International Exhibition, and Salvador Dalí's "Enigmatic Elements in Landscape," from the collection of Cyrus L. Sulzberger, II, which received honorable mention in the same exhibition; "The Old Actress" (1926) by Max Beckmann; and a number of paintings from the Lillie P. Bliss and permanent collections of the Museum.

On the second floor two of the one-picture exhibitions circulated by the Museum during the past season to sixteen colleges have been added to the display. These are Cézanne's "Portrait of Mme Cézanne" from the Adolph Lewisohn Collection, and Gauguin's "Tahitian Idyl" from a private collection.

The Museum has also added another room of sculpture. The huge plaster "Torso" by Gaston Lachaise, gift of Edward M. M. Warburg, now shares the lobby of the Museum with the heroic pink marble "Mother and Child" by William Zorach thus affording interesting opportunity for a comparison of the work of these two noted American sculptors.

Two more rooms devoted to selections from the recent Rockefeller bequest to the Museum of Modern Art were opened to the public on August 6. The group consists mainly of water-colors and drawings by American artists, among them being Maurice Prendergast, Bernard Karfiol, Hilaire Hiler, William and Marguerite Zorach, A. Walkowitz, Peter Blume and Max Weber.

FOREIGN AUCTION CALENDAR

Lucerne
Galerie Fischer

September 2—Paintings by modern masters, the collection of Richard Buehler.

September 3—Arms and armor, the collection of Count von Kaunitz of Prague.

September 3-7—Two Swiss private collections, including antique furniture, tapestries, objects of art and paintings by old and modern masters.

FAMOUS PRINTS FOR THE LOUVRE

PARIS—The bequest of the Rothschild collection of old prints and drawings brings to the Louvre about 20,000 remarkably fine examples of the Italian, German, French and Dutch schools. This aggregation, which is quite as notable for its quality as for its extent, is regarded by experts as ranking with the Wallace collection in London. Very rare specimens of the XVth century, with the Italian school particularly well represented, make the collection especially valuable.

The drawings cover a period ranging from the Renaissance to the XVIIIth century. Superb sheets by Dürer and Rembrandt are present as well as a series made at the time of the French Revolution. In the latter group, David's depiction of Marie Antoinette on her way to the scaffold is among the most famous.

In order that the collection may be fittingly housed, the Council of the Louvre Museums is petitioning that the Pavillon de Flore, which is now occupied by financial departments, be allocated as a permanent exhibition place for the Rothschild bequest.

BOSTON FEATURES PAINTING A WEEK

BOSTON.—There has been a warm response on the part of visitors to the "Painting of the Week" programme which was initiated on June 29 at the Museum. For this sequence of single exhibits, fourteen paintings were selected from the permanent collection, each one to be shown for a week in the Stone Room during the summer season. Such a plan of isolating a single picture from a large collection affords an excellent opportunity to study the work of art and to become familiar with it in detail. A gallery book is provided for each exhibit, pointing out the historical background of the painting and some of its salient aesthetic qualities. The series includes:

June 29, "The Marriage of St. Catherine" by Marna da Siena

July 6, "Pietà with St. John and the Magdalen" by Crivelli

July 13, "The Virgin and Child with a Donor," Spanish XVth century

July 20, "Fray Felix Hortensio Palavicino" by El Greco

July 27, "Don Balthazar Carlos and his Dwarf" by Velasquez

August 3, "A Man in a Brown Coat" by Goya

August 10, "A Woman with a Bible" by Hals

August 17, "Anna Maria de Schodt" by Van Dyck

August 24, "A Procession in Venice" by Guardi

August 31, "The Slave Ship" by Turner

September 7, "The Entombment" by Delacroix

September 14, "The Duke and Duchess of Morbilli" by Degas

September 21, "Watson and the Shark" by Copley

September 28, "Emma and her Children" by Bellows

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DENVER BUYS ART FROM DILL FUND

DENVER—The Denver Art Museum has recently acquired seven paintings for its permanent collection, from the Helen Dill Trust Fund. The sixth, "High Bridge" by Ernest Lawson, was presented to the Museum by the Ferargil Galleries. Mr. Donald Bear, Director of the Museum, comments as follows upon these acquisitions in *The Rocky Mountain News*:

"The pictures in this purchase comprise the largest and thus far the most important group of acquisitions made through the Dill Fund. It is of especial interest that four American paintings were taken. This action not only helps round out the background of the collection, but also begins to fulfill the much-to-be-desired policy of placing American artists of our immediate background, and contemporaries, in the Museum.

"Through the Knoedler Galleries, two pictures were added, 'Figures on a Beach' by Winslow Homer, the outstanding picture of the entire group and 'Girl with Lilies' by Theodore Robinson. . . . The two figures in the Homer are shown breasting the wind against a blanching sea and a moiling, cloud-driven sky of sinister key. . . . The painting of this picture is done with masterly looseness of stroke, without the dryness of some of Homer's earlier work and the weight of impasto of the later pictures. . . .

"The Robinson has a certain idealism of attitude which definitely places it in the American tradition of the latter XIX century and early 1900s."

"The Moonlit Sail" by Albert Pinkham Ryder and "Souvenir of Cyprus" by Luigi Lucioni, were purchased from the Ferargil Galleries. Though small, the Ryder is characterized by great breadth and strength of design. "It has," comments Mr. Bear, "a fresh, startling quality showing the mysterious silhouette of the boat moving silently and swiftly through the luminous moonlit sea." The Lucioni reveals this artist's talents as a decorative poet with a passion for meticulous detail. The Lawson landscape appears to be one of the artist's earlier canvases and is an excellent example of his unusual handling of color.

"Clocher à Champigny" by Segonzac, which was brought from Kraushaar, is the only French work in this group of acquisitions. "By virtue of compositional arrangement and scope of generous paint quality, it creates," Mr. Bear points out, "a lyrical, quietly dramatic note in the gallery."

"The Young Clown" by Walt Kuhn purchased directly from the artist's studio, constitutes another interesting acquisition in the field of contemporary American art. A handsome still life by John Edward Thompson, a Denver artist, is the first local purchase from the Dill Fund.



"THE RAT HUNTER"

By PERCY CROSBY

One of the three pictures by this American artist recently purchased by the British Museum.

BOSTON

The collection of English silver has recently been placed on permanent exhibition in two galleries in the Department of Decorative Arts. By the several hundred examples included, the various changes in form and ornamentation of silver plate from the time of Elizabeth to that of George IV are illustrated.

NEWARK

NEWARK — The Newark Museum will hold in October a comprehensive memorial exhibition of the water-colors, prints and oil paintings by the late "Pop" Hart whose home, between his world-wide peregrinations, was in Coytesville, New Jersey.

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Calendar of Exhibitions in New York

L. Alavoine & Co., 712 Fifth Avenue—Exhibition of French interior decoration and furniture.

Argent Galleries, 42 West 57th Street—Summer exhibition of the National Association of Women Painters and Sculptors, to October 1.

Isabella Barclay, Inc., 136 East 57th Street—Fine antique furniture, textiles, wall papers and objects of art.

Brooklyn Museum, Eastern Parkway—Paintings by Seven Hungarian Artists; special show of work done under the E. R. B. Works division.

Ralph M. Chait, 600 Madison Avenue—Chinese art objects.

Contemporary Arts, 41 West 54th Street—Small paintings for young investors, to August 30.

Decorators Club Gallery, 745 Fifth Avenue—Photographs and renderings of interiors by members of the Club to August 30.

A. S. Drey, 680 Fifth Avenue—Paintings by old masters, antique sculpture and furniture.

Durand-Ruel Galleries, 12 East 57th Street—Special summer exhibition of XIX and XX century French paintings.

Durlacher Bros., 670 Fifth Avenue—Paintings by old masters.

Ehrlich-Newhouse Galleries, 578 Madison Avenue—Portraits and landscapes by old masters.

Daniel H. Farr, 11 East 57th Street—Antique furniture, silver and porcelains.

Ferargli Galleries, 63 East 57th Street—Special exhibition of paintings and sculpture by a group of eighteen American artists.

French & Co., Inc., 210 East 57th Street—Permanent exhibition of antique tapestries, textiles, furniture, works of art, paneled rooms.

Gallery for French Art, Rockefeller Center—Permanent exhibition of French art.

Gallery of Living Art, 100 Washington Square—Permanent exhibition of progressive XXth century artists, paintings by Charles G. Shaw.

Edward Garratt, Inc., 495 Madison Avenue—Exhibition of English and French XVIIIth and XIXth century furniture.

Grand Central Art Galleries, 6th Floor, 15 Vanderbilt Avenue—Annual Founders' Show.

Grand Central Galleries, Fifth Avenue Branch, Union Club Bldg.—Paintings and sculpture by American contemporaries.

Marie Harriman Gallery, 61 East 57th Street—Summer show of American paintings in oil, watercolor and gouache.

Arthur H. Harlow & Co., Inc., 620 Fifth Avenue—Fine etchings and engravings by old and modern masters.

Jacob Hirsch, Antiquities and Numismatics, Inc., 36 West 54th Street—Fine works of art, Egyptian, Greek, Roman, Mediaeval and Renaissance.

Kennedy Galleries, 755 Fifth Avenue—Group exhibition of American paintings.

Kent-Costikyan, Inc., 711 Fifth Avenue—Permanent exhibition of antique and modern rugs from rug-making countries throughout the world.

Keppel Galleries, 16 East 57th Street—Prints by old and modern masters.

Kleemann Galleries, 38 East 57th Street—Specially selected prints by Childe Hassam, Albert Sterner and Eugene Higgins; paintings by American artists.

Knoedler Galleries, 14 East 57th Street—Paintings by old masters and French impressionists.

Theodore A. Kohn & Sons, 608 Fifth Avenue—Paintings by Margit Varga to September 6.

Kraushaar Galleries, 650 Fifth Avenue—Works by American artists.

John Levy Galleries, 1 East 57th Street—Paintings by old masters.

Lillienfeld Galleries, Inc., 21 East 57th Street—Paintings by old masters.

Little Gallery, 18 East 57th Street—Hand-wrought silver, decorative pottery, jewelry, by distinguished craftsmen.

Macbeth Gallery, 11 East 57th Street—Summer exhibition of paintings by Americans.

McDonald Galleries, 665 Fifth Avenue—Etchings and engravings, old and modern, artists' drawings.

Metropolitan Galleries, 730 Fifth Avenue—Works of rare old masters.

Metropolitan Museum of Art, 82nd St. and Fifth Avenue—Loan exhibition of Oriental rugs and textiles, through September 15; prints by William Hogarth, through August 31; Egyptian acquisitions, 1933-34.

Mitch Galleries, 108 West 57th Street—Summer group exhibition of paintings by contemporary artists.

Montross Gallery, 745 Fifth Avenue—Summer group exhibition of American art.

Roland Moore, Inc., 150 East 55th Street—Rare Chinese art.

Museum of Modern Art, 11 West 53rd Street—Summer exhibition of paintings, watercolors and drawings from the Rockefeller gift; XXth century paintings of the school of Paris; selections from the permanent and Bliss collections.

Museum of the City of New York, Fifth Avenue at 104th Street—"New York in Fiction," etchings and lithographs; "XVIIIth Century Costumes in Settings of the Period."

J. B. Neumann, Inc., (New Art Circle), 509 Madison Avenue—Living art, ancient and modern.

Newark Museum, N. J.—Tibetan art; modern American paintings and sculpture from the Museum collection; European decorative arts from the Museum collection; P. W. A. P. accessions; the design in sculpture. Closed Mondays and holidays.

New School for Social Research, 12th St.—Sculptural and architectural sketches and designs for public projects.

New York Public Library, Central Bldg.—Special exhibition of etchings and lithographs by Walt Kuhn. Fortieth anniversary exhibition; exhibition of modern color prints; color illustration; "Canada"—a comprehensive exhibition of historical material from 1534 to 1867.

Arthur U. Newton Galleries, 11 East 57th Street—Exhibition of XVIIIth century portraits.

Parish-Watson, 44 East 57th Street—Rare Persian pottery of the Xth-XIVth centuries; Chinese porcelains.

Frank Partridge, Inc., 6 West 56th Street—Fine old English furniture, porcelain and needlework.

Georgette Passedoit Gallery, 22 East 60th Street—Paintings by French and American artists.

Raymond and Raymond, 40 East 49th Street—Framed facsimile reproductions of XIXth and XXth century French art.

Rehn Galleries, 683 Fifth Avenue—Paintings and watercolors by American artists.

Reinhardt Galleries, 730 Fifth Avenue—Old masters, modern French and American contemporary art.

Rosenbach Co., 15-17 East 51st Street—Rare furniture, paintings, tapestries and objets d'art.

Schaffer Galleries, 36 West 50th Street—Exhibition of Imperial Russian treasures.

Schwartz Galleries, 507 Madison Avenue—Prints by modern artists.

Scott & Fowles, 745 Fifth Avenue—XVIIIth century English paintings and modern drawings.

Messrs. Arnold Seligmann, Rey & Co., Inc., 11 East 52nd Street—Rare tapestries, old masters, antique furniture, sculpture and objets d'art.

Sixtieth Street Gallery, 138 East 60th Street—Paintings by fifty outstanding Americans.

Marie Sterner, 9 East 57th Street—Paintings by American artists and portraits of children.

Symons, Inc., 720 Fifth Avenue—Antique furniture and works of art.

Ton Ying Galleries, 5 East 57th Street—Chinese art.

Valentine Gallery of Modern Art, 60 East 57th Street—An American group.

Vernay Galleries, 19 East 54th Street—Special exhibition of XVIIth and XVIIIth century English furniture, silver, porcelain and many quaint and interesting decorative objects.

Julius Weltzner, 36 East 57th Street—German and Italian primitives.

Weyhe Gallery, 794 Lexington Avenue—Drawings by German sculptors.

Wildenstein Galleries, 19 East 64th Street—Paintings by old masters and rare French XVIIIth century sculpture, furniture, tapestries and objects d'art.

Howard Young Galleries, 677 Fifth Avenue—Summer exhibition, mainly French and American landscape art of the XVIIIth and XIXth centuries.

Yamanaka Galleries, 650 Fifth Avenue—Antique Chinese painting, sculpture and jades.

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The Drawings	by A. E. Popham
The Furniture	by Lord Gerald Wellesley
The Silver	by E. Alfred Jones
The Porcelain	by William King

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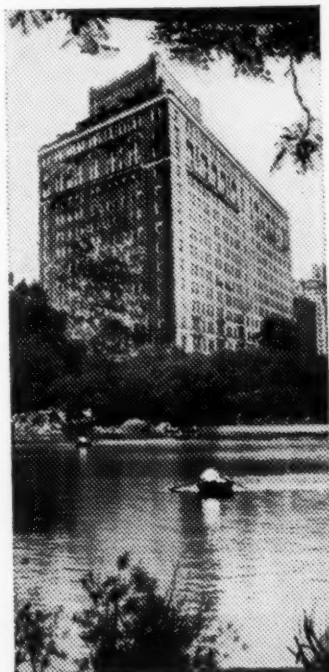
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